

BULLETIN OF THE ART INSTITUTE OF CHICAGO

MAY - NINETEEN EIGHTEEN



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VOL. XII

NO. 5

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A. S. Burleson, Postmaster-General.



IN BLACKSTONE HALL

THE SMILE OF FRANCE

MOST of us at some time have been held by the charm of the drawings of the Old Masters. Sometimes, comparing an early, tentative sketch with the complete and irreproachable altarpiece of which it was the forerunner, we have felt a pang of disappointment at the finished work, and a renewed pleasure in looking back to the study in ink or sanguine. We have felt in the sketch a sense of intimacy, a suggestion in the very omissions, of a mutual understanding between ourselves and the artist; a scarcely confessed appreciation of his playfulness with the

crumbling materials in his hand; and we have recognized a challenge and sometimes almost a wink of invitation to our dulled imaginative faculties, which has led us onward like the scent of "green things growing."

In a similar way, the evidences of a people's regard for its little children win from us a sympathy which has its own intimate ramifications. In the articles addressed to children's use there too are playful imaginative touches, homely simplifications which the miniature scale of children's costume and children's toys compel, delicate hints of a recognition of that secret realm of childhood which we all know as we know ourselves. Here too, are playful omissions in a world of "let's pretend" where things are mutually understood and where the ignited imagination leaps to fill the shadowed corners with its fire.

It was in a true sense an inspiration which led M. Barthelemy, the Consul of the Republic of France, to arrange for Chicago the exhibition of toys which has filled the first gallery of Gunsaulus Hall. At a stroke he has laid before us the most delicate, brave, and lovely revelation which could be made of France in this hour. M. Barthelemy says, "I wish you to know the smile of France." The "smile of France"! It is like the tender flush of new-sprung green, coming over a burnt landscape after warm rains have fallen.

And so it comes to pass that there is a deep and earnest lesson for us in this exhibition of the toys of France. Here is a nation, wounded almost to the heart, which still can turn and think in its pain, playfully, happily, laughingly for

its children! Not many of the toys are war toys. The brave and healthy spirit which has produced them seems to recognize that the war is for an end which is beyond the war. But there are the Poilu "before," the Poilu "after," the Tommy, and Sandy, which are masterpieces. Then there are Boche prisoners in their great gray coats—multitudes of them. There are sentry-boxes with blue-clad soldiers huddled in them, and above all there are numbers of lovely ladies and gentlemen in silks and satins and homespun and fine linen. Everywhere one observes the child nature tenderly guarded against bitterness. It is child-land. There is no "hymn of hate." A nation with the spirit to turn so far from its sorrow while its sorrow is still a fact, a nation with this upward-welling sense of life may, when the steel strikes home, bleed, and bleed abundantly. It cannot die.

NEW YORK CITY at this time is faring through a discussion as to whether the meadows in Central Park shall or shall not be dug up in trenches, strung with barbed wire, pitted with shell-holes and made into a "no-man's land" to promote interest in the war. Honest, serious persons are ranged on both sides of the question, and the newspapers seem to be divided on the issue. It is not a question of whether or not such a sacrifice ought to be made to win the war. If the thing which is proposed will in the slightest degree throw the final balance toward victory, the question answers itself. But will it?

Our parks are no experiment—no luxury. They are necessary to cities as



PORTRAIT OF CHARLES W. HAWTHORNE
BY ALBIN POLASEK
PURCHASED FROM THE LOGAN FUND

air is necessary in a sleeping chamber. The fundamental idea is that contact with nature rests and soothes the individual mentally and physically, and the millions of pilgrims to the parks on Sundays and holidays prove that nature has corroborated the theory by establishing an instinct for this very thing. The question simply is, shall we in this year of 1918 need the solace of nature less than we have in other years?



THE SHELTER—BY LEE STURGES
EXHIBITION OF ETCHINGS

We might also ask what would be the choice of the convalescent soldier who returns from the battlefield to his home city.

The flagellants of the thirteenth century have shown us by what mysterious threads pure religious ecstasy is drawn to the mad abuse of the human body. Is there a similar tie between our rightful national enthusiasm and the impulse to disfigure our cities at this time?

A GREAT ESTHETIC work as well as a great business activity is in the hands of the Department of Pictorial Publicity. Vast editions of posters have been issued since the war began. In America these have grown steadily but

slowly better from month to month. At length a responsible body has been created which will pass upon the posters and, it is to be hoped, upon the entire poster program. As a result of this, the standard will be increased in effectiveness and doubtless the public will be protected from the type of poster which may be popular but which wholly misinterprets the spirit of the nation, or which so infringes upon the canons of taste as to do as much harm as good. Mr. Creel and the Secretaries of War and of the Navy are members of the Central Committee on Pictorial Publicity, and the work of the Chicago Division, acting under them, has already begun.

We in America have learned almost since the war has come upon us, the mighty force of the visual appeal, the possibilities for effectiveness and charm that may lie in the poster. It has been a great discovery and worth years of endeavor. We have learned in this the first principle of advertising. Instinct and good intentions, however, will not alone teach us the second.

The East again furnishes us with an object lesson. Twenty copies of a single poster pasted in a crooked line around three sides of a subway entrance will not have twenty times the advertising force of one such poster, thoughtfully placed. And yet, in this time of national economy, twenty posters, together with all the labor of printers, paper-makers, lumbermen and railway-employees, required to make them possible, have been attempting to do the work of one in just this way, in many a subway station of Greater New York. Chicago may still avoid this error. Slowly and laboriously

we have brought a certain beauty to our city. To permit it to be defaced at this time is to give the enemy an initial victory over our civilization without his spending a shot to earn it.

From the practical standpoint, nothing will so quickly still the eloquent voice in which the poster speaks as will this very abuse of it. The poster is a tremendous power so long as it springs into view and surprises the eye with its freshness and beauty in unexpected places. The moment its charm and surprise are neutralized by undue repetition, it ceases to function. The moment it disfigures by being misplaced, or hangs in unheeded, tattered fragments from every wall and post, it may evoke resentment, and its whole force be projected against its original purpose.

Finally, if indeed we are on the eve of great sacrifices, is it the heroic thing to go, dishevelled and disfiguring ourselves, or shall we maintain to the end with colors flying, that beauty and dignity which our earnest and toiling civilization has been able to achieve?

COMING EXHIBITIONS

ON May 9 four exhibitions will be installed as follows: the annual exhibition of American water colors, pastels, and miniatures; an exhibition of paintings by Frank V. Dudley; and the annual exhibitions by the Art Students' League and the Chicago Camera Club. Exhibitions from important private collections will be included among the summer attractions in the galleries. Wood engravings by Rudolph Ruzicka will be shown in the Print Room from August 14 to September 14.



SUNLIGHT AND SHADOWS, NO. 3
BY DONALD SHAW MAC LAUGHLAN
PURCHASED FROM THE E. H. STICKNEY FUND

NEW EXHIBITION OF PRINTS

Beginning May 15, for two weeks, the Print Room will house a small exhibition of lithographs and woodcuts by Birger Sandzén, the Swedish artist, who is Professor of Aesthetics and Dean of the School of Fine Arts in Bethany College, Kansas.

Professor Sandzén studied with Zorn and Bergh in Stockholm and with Aman-Jean in Paris, and in 1894 came to America to take a position in Bethany College. Since that time, he has devoted himself to the interpretation of western country, working in various media—oil, water color, lithography, and wood engraving. He has found the southwestern United States vitally picturesque, and it is his chosen mission to make others see its beauty.



ILLUSTRATION OF MODERN ECLECTICISM OF CHICAGO ARCHITECTURE
FROM THE HISTORICAL SECTION OF THE ARCHITECTURAL EXHIBITION

PAST EXHIBITIONS

DURING the month just closed, a portion of the sculpture in the exhibition by artists of Chicago and vicinity was kept on view in Gallery 255.

Throughout the month, also the annual exhibition of etchings continued in place in Gallery 252 and the exhibitions of works by Mabel Key and Leon Dabo remained in Galleries 253 and 254 respectively.

Two exhibitions of war cartoons and posters have been placed on view during the past month. One is a group of the work of newspaper artists. Secretary McAdoo visited the Art Institute on

April 28, for the purpose of viewing this exhibition and awarding the prizes for the most successful cartoons. The other consists of the work of children of the public schools. The designs, particularly of the younger children, with their natural directness of thought and execution, are attracting the serious attention of artists as well as the general public. The medium used in about half the posters is cut paper of rich and beautiful color. This lends itself to the immediate expression of the simply conceived ideas, and eliminates the tendency to overemphasis of detail—the result being a fundamentally decorative presentation.

PAINTINGS IN MANUSCRIPTS

THE little gallery in Gunsaulus Hall that for the present houses the Art Institute collection of manuscripts and additional illuminations left by generous owners from the Caxton Club exhibition is eloquent of the importance of illuminated manuscripts in an art museum. Quite aside from their manifold interests and extraordinary value for the history of civilization, what a wealth of aesthetic stimulation they have: color, texture, calligraphy, the design of initial and border, the pictorial expression of miniature and historiation. And in the masterpiece, the perfect page in which all these elements are gathered into an absorbing unity; or better still, the whole book in which harmonious intention is found throughout.

Historically they reveal not only the story of the book as an *objet d'art*, but, included therein, a continuous tale of evolving ornament, calligraphy and pictorial art. In the last aspect their value is still little understood. Miniatures in manuscripts are our chief means for reconstructing any continuous history of European painting—Italy in large part excepted—before the fifteenth century.

For illustration we may consider that territory comprising Belgium and the north of France, politically and artistically, in the middle ages as today, the heart of western Europe. There painting bursts forth in full florescence in the early years of the fifteenth century, a seeming miracle: a painting of jewel-like color, consummate technique and an elaborate tool of representation that shows many years of development in the ease with which it handles form, texture,



PORTRAIT OF GENERAL KUO TZU-YI
BY LIU SHAN, OF THE T'ANG DYNASTY
FROM THE COLLECTION OF DR. J. C. FERGUSON

perspective and other naturalistic facts.

How did it develop, this finished art of the Flemish Van Eycks and the Walloon Master of Flémalle? Wars and iconoclastic madness, the ravages of time and neglect due to changing values,

have almost entirely destroyed pre-fifteenth century paintings on wall and panel. There are not enough left even to hint at the story—a few fourteenth century panels and scattered frescoes of earlier centuries, half-effaced, emerging from whitewash, suffering from "restoration." Yet almost the whole fascinating story is preserved within the pages of the illuminated book.

There we can trace the history of this painting back to its source in classical tradition. Indeed manuscripts brought by Christianizing monks in the early centuries were the means of introducing art traditions into this "heart of Europe." Not only did they furnish models for other illuminations but were the source of iconography, method and aesthetic inspiration for larger painting, sculpture and other arts. The Roman-Byzantine tradition prevailed for centuries, often flaming into fine expression in the hands of some creative spirit, but showing little disposition to grow. Despite contact with more purely classical tradition it retained on the whole its unprogressive dogmatic character until communal Gothic with fresh and smiling naturalism swept away all hieratic bonds and gloom.

By the beginning of the thirteenth century miniatures were following the lead of the swiftly culminating architecture and its natural complements of sculpture and stained glass. They show delicate expressive little figures, reflecting the slender types of Gothic sculpture, disposed decoratively in architectural frames or enacting stories with vivacity and ease. Backgrounds are a blaze of burnished gold. Colors, commonly red and blue, outlined in black, apparently

emulate the splendor of stained glass.

From now on the story is one of ever increasing naturalism and of the broadening—not necessarily improving—of aesthetic interests. In the fourteenth century colors are varied and outlines discarded. Figures are modeled up in light and shade against dazzling patterned grounds. Later the background breaks to admit a bit of landscape or interior view; and by the fifteenth century the decorative ground gives way entirely and we have the developed picture with figures indoors or in a spacious landscape, all naturally disposed.

This, with all the sins of generalities, at least hints at the long development that led to the northern "renaissance" and the importance of miniatures in determining and understanding that development. It is a subject that has all the thrill of new exploration for a vast material still awaits the student, with many problems of bewildering interest and complexity.

The Art Institute has already the beginning of a manuscript collection, happily with a nucleus of well selected Gothic works. The collection will of course proceed on the basis of aesthetic value—that primary concern of an art museum. But if within that aspect an eye could be kept to historical sequence it might be possible to reconstruct by significant examples—and by a few copies, perhaps, from the periods of which no examples can be procured—the long art story of those shadowy centuries before the Renaissance. And this presents the case of the illuminated manuscript in the museum from but one out of its many pertinent aspects. L. C. DRISCOLL.

NOTES

OPENING OF NEW MUSEUM IN CANADA—An interesting and significant fact in this war time, particularly in war-torn Canada, was the formal opening on April 4 of the new galleries of the Art Museum of Toronto.

IMPORTANT CONVENTIONS—This year the annual convention of The Association of Art Museum Directors will be held in St. Louis, May 15 and 16. The convention of the American Association of Museums will take place in Springfield, Massachusetts, and will include the dates May 20, 21, and 22. Following this convention on May 23 the American Federation of Arts will open its annual convention in Detroit.

Delegates from the Art Institute to the convention last named are appointed as follows: Mr. Carpenter, Mr. Eggers, and Mr. Hutchinson.

NEW OFFICERS OF THE CHICAGO SOCIETY OF ARTISTS—At the annual meeting of the Chicago Society of Artists, the following officers were elected to serve for the ensuing year: President, Victor Higgins; Vice-president, Pauline Palmer; Secretary, Mr. Carl R. Krafft; Treasurer, Rudolph Ingerle.

SERVICE OF PRENTISS FRENCH—Friends of the Art Institute will be interested to learn of the service at the front of Prentiss French, son of the late Director William M. R. French. News is received that Mr. French is in the "horse lines," or *echelon*, as the relief stations back of the lines are called.

WORK OF THE ALLIANCE—During the past year the Woman's Alliance of the Art Institute of Chicago has carried on various constructive activities which have been for internal helpfulness as well as of a patriotic nature.

Through the Supply Committee seven scarfs, five sweaters, nineteen helmets, and twenty-two pairs of socks were knitted for the Naval Auxiliary. Donations by members to the Red Cross have been as follows: three scarfs, two pairs wristlets, five pairs socks, two caps. Four complete sets of baby clothes were made during the summer and autumn of 1917. In November a box was sent to William Long, an Art Institute guard, now serving in France with the Canadian contingent. Equipment has been sent to students recently enlisted in local camps. Through the Alliance interested friends have furnished yarn, used clothing, and comfort pillows.

An important achievement of the Alliance has been the bringing to a successful conclusion of the Rest Room and Hospital project, which not only affords a comfortable, quiet room in which the girls may rest, but enables the staff to care for cases of illness.

In addition to the purely material benefits which the Alliance has brought about, there has been the happy result of promoting acquaintance between members of departments of widely separated interests.

ENTERTAINMENT FOR MEN IN UNIFORM—On Sundays during the summer, the Chicago Woman's Aid will provide entertainment in the Club Room for men in uniform.



LILIES AND HYDRANGEAS
EXHIBITION OF WATER COLORS BY MABEL KEY

NAMING OF GALLERIES 52 and 53—Gallery 52 has been officially designated as the DeWolf Gallery of American Landscapes, Gift of Wallace L. and Mary Rea De Wolf and Gallery 53 as the Byron Laffin Smith Room. This gallery is designed, with special hangings and Colonial furnishings, to contain Colonial paintings.

FRIENDS OF AMERICAN ART—At the annual meeting of the Friends of American Art, the following Directors were elected to succeed themselves: Messrs. Frederic Clay Bartlett, Robert H. McCormick, and Cyrus McCormick. At the meeting of the Board of Directors, all present officers and committees were re-elected.

STATUE OF THE REPUBLIC IN PLACE—The Statue of the Republic, the presiding genius of the Court of Honor at the Columbian Exposition in 1893, has returned to guard the site of the Administration Building and remain as a monument to the White City. This beautiful work has been cast in bronze with the funds remaining from the Exposition. Daniel Chester French is the sculptor. May 11 is the date arranged for the unveiling and dedication.

SCHOOL

SUMMER SCHOOL—June 24 will be the opening date of the summer classes. These classes in general will be in operation from June 24 to September 15. The Normal Department, however, will continue for six weeks only. Miss Euphrosne Langley has been engaged to instruct a class in household furnishing.

WORK OF WAR RELIEF ASSOCIATION—There are now 183 students from the School who have joined the colors. For the purpose of keeping in touch with these students and administering such assistance as may be necessary, weekly meetings by the Art Institute War Relief Association are being held in the Trustees' Room. The Advisory Council of this association consists of the following members: Mr. William F. Tuttle, Mr. Theodore J. Keane, Miss Fanny J. Kendall, Mrs. Ray Matthews Bryan, Florence Gubtil, Earl H. Reed, jr., Jessie White, Morris Budney, Dorothy Vanderpoel, and Messrs. Eggers and Carpenter, as honorary members.

DECORATIONS BY FORMER STUDENT

—So much interest has been manifested in the mural panels by Edith Emerson for the Little Theatre, Philadelphia, that a subscription fund, to go toward defraying the original expense, has been started by appreciative friends. This is intended for the purpose of re-imbursing the guarantors for the cost of materials, and it is hoped that an additional amount, equalling at least \$2,000, may be raised as a compensation for Miss Emerson's three years' work.

Five panels depicting the legend of Ariadne and Dionysos constitute this series which was unveiled on the afternoon of April 1. As a former student of the Art Institute, this gifted young artist is remembered with warm affection by Chicago people.



MOONLIGHT, CANADA
ANNUAL EXHIBITION BY LEON DABO

Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of August 24, 1912.

Of Bulletin of The Art Institute of Chicago, published monthly, except June, July and August, at Chicago, Illinois for April 1, 1918.

State of Illinois, }
County of Cook. } ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared W. F. Tuttle, Secretary of The Art Institute of Chicago, who, having been duly sworn according to law, deposes and says that The Art Institute of Chicago is the Publisher of the Bulletin of The Art Institute of Chicago and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Name of—
Publisher, The Art Institute of Chicago,
Editor, Maude I. G. Oliver,
Managing Editor, George W. Eggers,
Business Manager, N. H. Carpenter,

Post office address—
Chicago, Illinois
Chicago, Illinois
Chicago, Illinois
Chicago, Illinois

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

The Art Institute of Chicago, conducted by a Board of Trustees: Charles L. Hutchinson, President; William F. Tuttle, Secretary; Ernest A. Hamill, Treasurer.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.
4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

W. F. TUTTLE, Secretary.

Sworn to and subscribed before me this 27th day of March, 1918.

(SEAL)

J. F. COLTMAN

(My commission expires June 16th, 1920.)



HISTORIC AND MODERN DOLLS FROM THE EXHIBITION OF FRENCH TOYS

YOUTH AND ART

IT is for you, Children of America, that the message comes, a legend of joy and playtime. And what a merry crew it is that sings it! It comes on the gay young lips of Columbine and on Pierrot's wistful pout. There are steeds who snort at the sound of it, bears who lie down and bask in it, dogs who are ready to leap to its melody, and dogs who even bark in tune with it. There are ladies of fashion who trip to its rhythms, there are gilt court ladies who smile softly at it, and negro slaves who hug themselves for the very gladness of it. Even the sleepy villagers awake and bestir themselves at the sound of it.

Do you know what the message is, Children of America? It is the sound of the laughter of children—children of

France, who want you to laugh and be merry with them, that there may be a bond across the waters which will join your hands with theirs in play. And so they send these toys that you may have a part in their games. And when you laugh as you play, your voice will be a part of their great song—the song of the spirit that leads to courage and freedom and joyousness, and happy, peace-filled days.

* * * *

So it seems does France speak to us in the exhibit of toys that she has sent. And when France, struggle-torn as she is, feels the necessity of keeping alive and thriving the imaginative hours of childhood, surely America can do no less. It is the children of today who will be carrying on the activities of those peace-



GROUPS FROM THE EXHIBITION OF FRENCH TOYS



ANIMALS FROM THE EXHIBITION OF FRENCH TOYS

filled days which are certainly to come; and in those days art will be no mean factor. Obviously it is for us now to give the children a love for things beautiful.

For several years the Art Institute has been endeavoring to stimulate an interest in art and to foster an appreciation of beauty among the children. Inasmuch as it has given hundreds of boys and girls a hint of the joy to be gained from the contemplation of the fine arts, it has succeeded in a measure. But much more may be done.

The Art Institute is a labyrinth-like place to a child visitor. But some day there is to be a Children's Room with its setting specially designed for the use and enjoyment of children. It will be their very own spot in the Art Institute, an

intimate bit which they may think of as their share of the building, and then the building will no longer be a labyrinth. Already through the generosity of Mrs. John Buckingham, Miss Caroline Wicker, Mrs. David Agnew, Mrs. Alfred W. Gross, and the Perboyre Art League, a beginning has been made. A fund has been started for the equipment of the Corner. There is a small collection of objects of particular interest to children, gathered together either for their artistic or educational merit. But it is only the beginning. In the near future, through these and benefactions which still must come, the Children's Corner will be a flourishing reality. It will then play its part in the forming of the men and women who are to carry on the spirit of freedom and joyousness.



TOYS FROM THE COLLECTION FOR THE "CHILDREN'S CORNER" OF THE ART INSTITUTE

LIBRARY NOTES

DURING March several new books were added to the shelves of the library. One of them, *Crayons Français du XVI^e Siècle conservés dans la Collection de M. G. Salting*, is an additional set of plates to the collection, begun in June 1916, of reproductions of French drawings, relative to the French court life of the sixteenth century.

To every student of textiles *Notices sur quelques Tissus Antiques* will bring delight. Fascinating scraps of Coptic design, strange woven Roman portraits in white and black or time-softened hues, make the book a treasure to connoisseur or novice.

Documents Anciens de la Manufacture Nationale de Sèvres contains sixty plates, some in full color, others in white and black showing the decorative design of Sèvres plates and vases. Detached portions of bandings and individual motifs are also given with exquisite and accurate detail.

The Earle Collection of Early Staffordshire Pottery is rich in reproductions of droll figures and grotesque forms. There are tiny figurines and squat pitchers, ample bowls, and short legged tea-pots.

Students and devotees of the Gothic should seek and find unusual pleasure between the covers of *La Peinture Gothique en Suède et en Norvège* par

Andreas Lindblom. Here the Gothic story of the ages is told in the language and color of Scandinavia. In the first illustration we have the choir of an old church at Raada and we follow the quest of the Gothic through Norway and Sweden till halted by the characteristic tail-piece of strange curly haired angel-heads in silhouette against their halos.

Joseph Pennell's pictures of war work in America and in England bring a thrill of appreciation as the gripping power of line and seemingly accidental accent lift our minds out of the actual by the vital charm of pictorial appreciation.

Six books of monographs represent the work of four nationalities of artists. Edmond de Pury is a Swiss, painting the clear eyed peasantry of mountain and beach. Boehle at twenty years has given us an art individualistic and unique. Hodler, another mountain artist translates his visions with decorative force, while the work of the Frenchman, Constantin Guys, is swept by a vital movement.

The gift of ten volumes printed in the early 1800s, seven of which bear the book-plate of the Right Honorable Sir Robert Peel, was received from Mr. F. W. Cornish. They include *Collectanea Antiquitatum Romanarum*, two smaller books and seven volumes, *Vies et Oeuvres des Peintres les plus célèbres de Raphael, Poussin et Michel-Ange*.

NEW MEMBERS

During the month of March fifty-one new Annual Members were added to the list. The following new Life and Sustaining Members were also added during the same period:

W. V.
Thom
Albert
J. E.
John
Thom
Mrs. I.
John
E. B.

Mrs. C.
Willie
W. P.

May

May

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191
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Grap
Grap
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fac
Hutt
18
Klein
Sw

NEW SUSTAINING MEMBERS

W. V. B. Ames
 Thomas M. Boyd
 Albert F. Brockman
 J. E. Callaghan
 John Stuart Cooney
 Thomas C. Dennehy
 Mrs. Herbert E. Dickinson
 John N. Dole
 E. B. Felsenthal

John C. Fleming
 Archibald Freer
 A. H. Grunewald
 S. M. Hastings
 T. S. Howland
 F. C. Jorgeson
 W. S. Kerber
 Bavier C. Miller
 James Hills Moore

Mrs. Emma H. Morrison
 Miss Alice Robson
 Miss Sarah C. Robson
 C. A. Sharpe
 Ernst Stein
 Leo Straus
 Harry L. Swarts
 Henry Veeder
 Mrs. E. Crane Wilson

NEW LIFE MEMBERS

Mrs. Claude C. Hopkins
 William Hoskins
 W. P. Murphy

H. A. Obermann
 Mrs. Edith G. Rosenwald
 Dr. Elmer E. Simpson
 Frank Staar

Solomon Henry Stix
 Lorado Taft
 A. G. Zimmermann

EXHIBITIONS

May 9—June 7, inclusive—(1) Annual exhibition of American water colors, pastels, and minatures, including the "rotary exhibition" of the American Water Color Society.

(2) Exhibition of paintings by Frank V. Dudley.

(3) Annual exhibition by the Art Students' League.

(4) Fifteenth annual exhibition by the Chicago Camera Club.

May 15—May 31, inclusive—Exhibition of lithographs and woodcuts by Birger Sandzén.

August 14—September 14, inclusive—Wood engravings by Rudolph Ruzicka.

ACCESSIONS TO THE LIBRARY

The following books are among those added during March.

Barton, Mary—*Impressions of Mexico with brush and pen.* 1911.

Blanchet, Paul—*Notices sur quelques tissus antiques.* 1897.

Bone, Muirhead—*Western front—Drawings.* 1917.

Dunham, Curtis—*Dancing with Helen Moller.* 1918.

Earle, Cyril—*Earle collection of early Staffordshire pottery.* n.d.

Eberlein, H. D.—*Interiors, fireplaces and furniture of the Italian Renaissance.* 1916.

Grappe, Georges—*Constantin Guys.* n.d.

Grappe, Georges—*Edgar Degas.* n.d.

Hessling, Egon & Lechevallier-Chevignard, Georges—*Documents anciens de la manufacture nationale de Sèvres.* 2 v. n.d.

Hutton, C. A.—*Greek terra cotta statuettes.* 1899.

Klein, Rudolf—*Ferdinand Hodler and die Schweizer.* n.d.

Klein, Rudolf—*Fritz Boehle.* n.d.

Konody, P. G.—*Modern war paintings by C. R. W. Nevinson.* 1917.

Landon, C. P.—*Vies et oeuvres des peintres les plus célèbres. Vie de Michel Ange.* 1805.

Landon, C. P.—*Vies et oeuvres des peintres les plus célèbres. Vie de Raphael.* 4 v. 1805-1809.

Landon, C. P.—*Oeuvre complet de Nicolas Poussin.* 1814.

Lindblom, Andreas—*La peinture Gothique en Suède et en Norvège.* 1916.

Mauclair, Camille—*Eugène Delacroix.* n.d.

Moreau-Nélaton, Etienne—*Crayons français du XVI^e siècle. Collection de M. G. Salting.* n.d.

Pennell, Joseph—*Joseph Pennell's pictures of war work in America.* 1918.

Pennell, Joseph—*Joseph Pennell's pictures of war work in England.* 1917.

Ritter, William—*Edmond de Pury.* 1913.

Rich, A. W.—*Water colour painting.* 1918.

Weller, C. H.—*Athens and its monuments.* 1913.

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THE ART INSTITUTE OF CHICAGO—Incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." Museum building upon the Lake Front, first occupied in 1893, and never closed even for a day since. Admission free at all times to members and their families and to public school teachers and pupils. Free to the public Wednesdays, Saturdays, Sundays, and legal holidays. Other days, 25c. Hours: 9 a. m. to 5:30 p. m. week days; 12:15 to 7:00 p. m., Sundays.

MEMBERSHIP—Annual Members, \$10 a year. Life Members, \$100, without further payments. Sustaining Members, \$25 or more a year. Governing Members, \$100 upon election and \$25 a year thereafter. Upon the payment of \$400 Governing Members become Governing Life Members, thenceforth exempt from dues. Benefactors are those who have contributed \$25,000 or more.

All members entitled, with families and non-resident friends, to use of Ryerson (art) Library and to admission to all entertainments given by the Art Institute, excepting Sunday concerts, to which a small fee is charged.

THE SCHOOL—Departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction, and Architecture. Information and circulars of instruction to be obtained from School Registrar.

MUSEUM INSTRUCTION—For guidance: One dollar per hour for four persons or less. Groups of more than four, 25c a person. Clubs of less than forty, \$5; of over forty, \$10. Instruction in the regular weekly classes, \$3 for twelve lessons; no single tickets. Groups from schools, \$2. Time limit for all classes: one and one-half hours. Appointments, Room 16.

RYERSON (ART) LIBRARY—Eleven thousand volumes, 33,000 photographs, and 15,000 lantern slides; the Burnham Library, 2,000 volumes on architecture, open every week day, 9 a. m. to 5 p. m.; Sundays, 2 to 7 p. m. Monday, Wednesday, and Friday evenings until 9:30. Photographs and lantern slides available as loans. Room provided for students.

CATALOGUES—General Catalogue of Architecture, Sculpture, Paintings, etc., 216 pages and 48 illustrations 25c

Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson.

Part I. Oriental and Early Greek Art 25c

Part II. Early Greek Sculpture 25c

Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection 25c

Catalogue of Etchings by Joseph Pennell.

Joseph Brooks Fair Collection 25c

Catalogue of Etchings by Andres Zorn.

Wallace L. DeWolf Collection 25c

Catalogue of current exhibitions 5 to 50c

THE BULLETIN—Published nine times a year, January to May, September to January. Subscription included in membership fee; otherwise, 10c a copy, 50c a year postpaid.

COLOR PRINTS OF PAINTINGS belonging to Museum (36 subjects at 35c each, 3c extra for mailing), **PHOTOGRAPHS** by the Museum photographer, and **POSTCARDS** (16 subjects in colors at 2 for 5c and 225 subjects in one color at 1c each). Illustrated price list on application.

PERMITS TO COPY and to photograph in the Museum obtainable through Director's Secretary. No permits necessary for sketching or for use of hand cameras.

LUNCH ROOM—Open week days, from 11:45 a. m. to 1:30 p. m.; Sundays, from 12:15 to 8 p. m. Ground floor.

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